Shake My Tree

Open-string Licks

DURING THE INTRO and bridge sections of "Shake My Tree," Jimmy Page cleverly employs open strings in conjunction with fretted notes to create huge-sounding, easy-to-play single-note riffs. Let's see how he does it:

Figure 1 shows part of Page's intro riff. Notice how he pulls-off to the open B string from E (5th fret), then D (3rd fret), creating a twangy resonance that can't be achieved using fretted notes alone. The best way to play this figure would be to execute the pull-offs with your middle finger while muting the idle high E string with your left index finger. For extra "muting insurance," you can also rest your right hand's middle finger lightly on the high E string as you are picking. Also notice the eerie doubling effect Page creates in bar 3 by holding the B note on the G string/4th fret while pulling-off to the open B note.

Figure 2 depicts the first two bars of the bridge section, beginning at rehearsal letter E. Here Page pulls-off to the open D string from the 7th, 5th and 4th frets to create a fat-sounding single-note riff in the tradition of Led Zeppelin. When practicing this figure, be sure to mute the idle G, B and high E strings to keep them from ringing as you execute the open pull-offs on the D string. Using open strings in conjunction with fretted notes higher up the neck enables you to play cool-sounding *pedal point* riffs like this one—riffs that would be very difficult to execute any other way.

Once you feel you've mastered these riffs, check out Figure 3, a pull-off lick using the open-position E minor-pentatonic scale. One of the advantages of using open strings is that it frees up your fretting fingers, enabling you to easily execute *double-pull-offs*, such as those shown in Figure 4. This lick uses a series of triplets which end on open-string notes, and begin with the same notes fretted one string below. This creates a legato effect making the triplets seem to melt together.

Open-string licks are great to have in your bag of tricks, and you can even use a capo to play with different open notes. Experiment! For more examples of clever open-string usage, check out the intro and outro licks from Joe Satriani's "Extremist" solo, Alex Lifeson's intro to Rush's "The Spirit Of Radio," Angus Young's intro/verse riff in AC/DC's "Thunderstruck," the last single-note phrase of Steve Howe's solo in Yes' "All Good People" or virtually anything by country super-picker Albert Lee.

—Patrick Mabry

BASS NOTES

If I told you that playing with a group like Miami Sound Machine would lead to a gig with the Coverdale/Page band you'd probably think I was nuts, right? Well, guess again. Bassist Jorge Casas was a member of MSM for a number of years, and he is a true master of funk and Latin music—two styles of music that are totally based on the *groove*. Jimmy Page chose Casas for his familiarity with r&b nuance and his excellence in groove. Groove is what will get your playing over every time. Get groovin' with some of those old Stax/Volt and Motown sides.

For the most part, "Shake My Tree" is based on a broken 16th-note pattern in the key of E. Because the E string is the largest and heaviest of the bass' strings, it's important to be able to play with a clean and precise touch when playing this type of pattern. Working with a drum machine will help cure any problems you may have. Technically, the most demanding passage in this song lies in the open-string pull-offs during the bridge. To master this line you must execute the pull-offs with relaxed precision. Approach this figure slowly to assure yourself of gaining an accurate pull-off attack motion. Pulling-off to an open string offers a unique sound and one for which you'll find many uses.

—Michael DuClos

FIG. 1

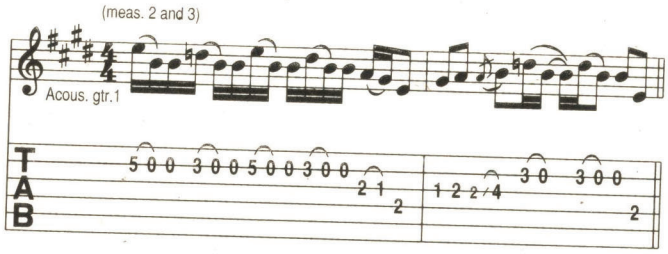
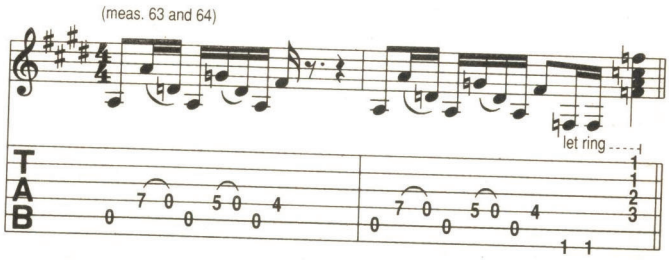



FIG. 2

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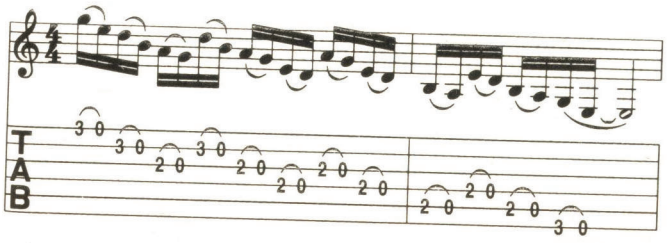
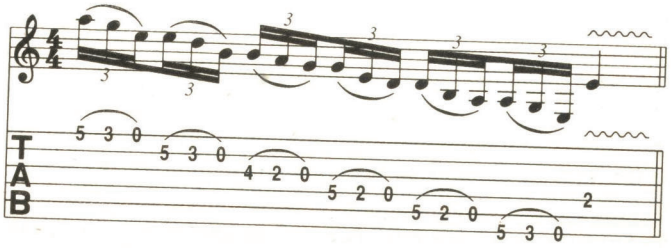
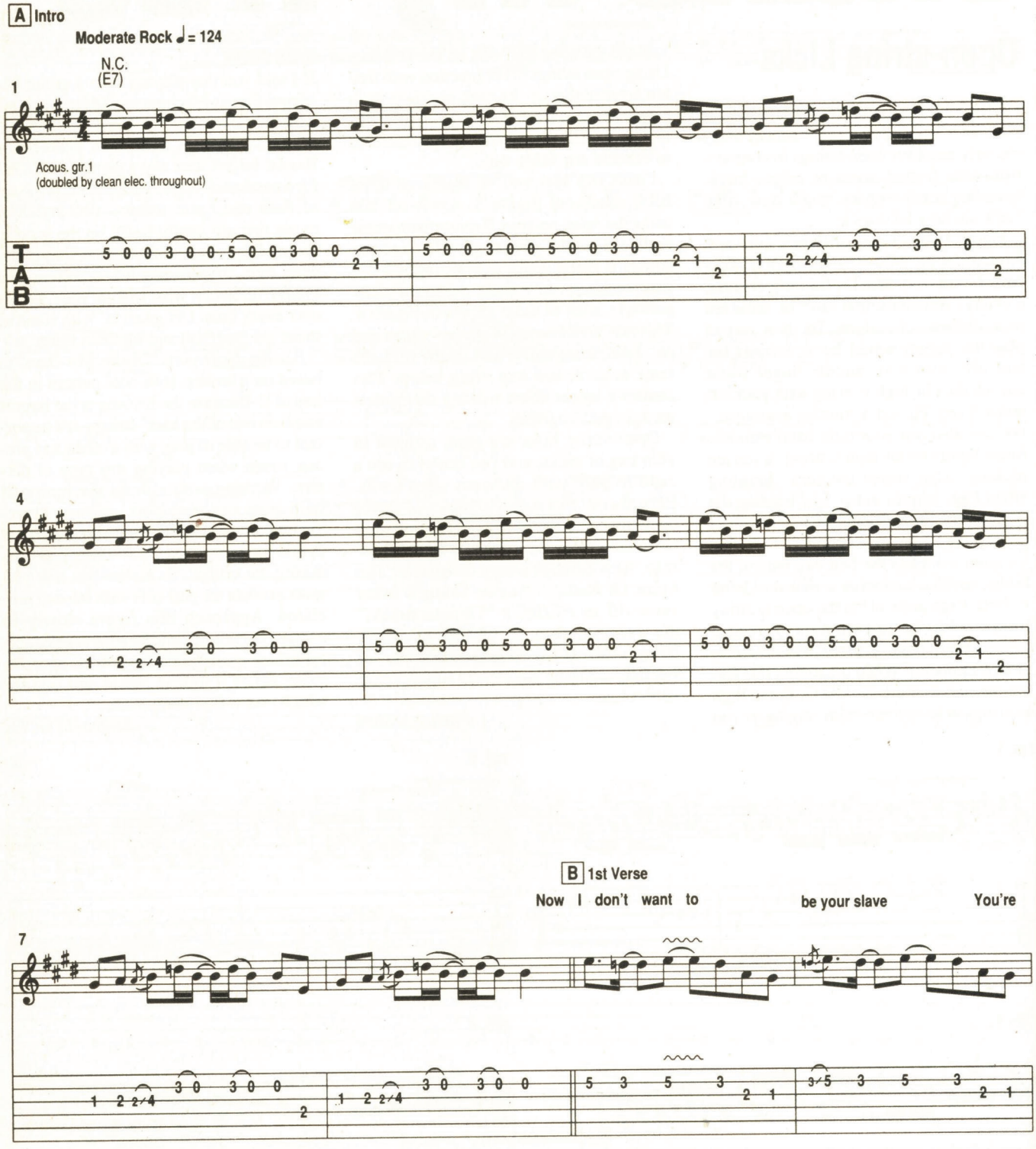


FIG. 4

SHAKE MY TREE JIMMY PAGE

Words and Music by DAVID COVERDALE and JIMMY PAGE
Guitar Transcription by Dave Whitehill
From the Geffen recording COVERDALE/PAGE



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trying to drive me to an early grave

11 Acous. Gtr.1

* doubled by dirty elec.

Elec. Gtr.1 (dirty)

All I ever hear is that you live and breathe for me But all you ever do babe is

15 Acous. Gtr.1

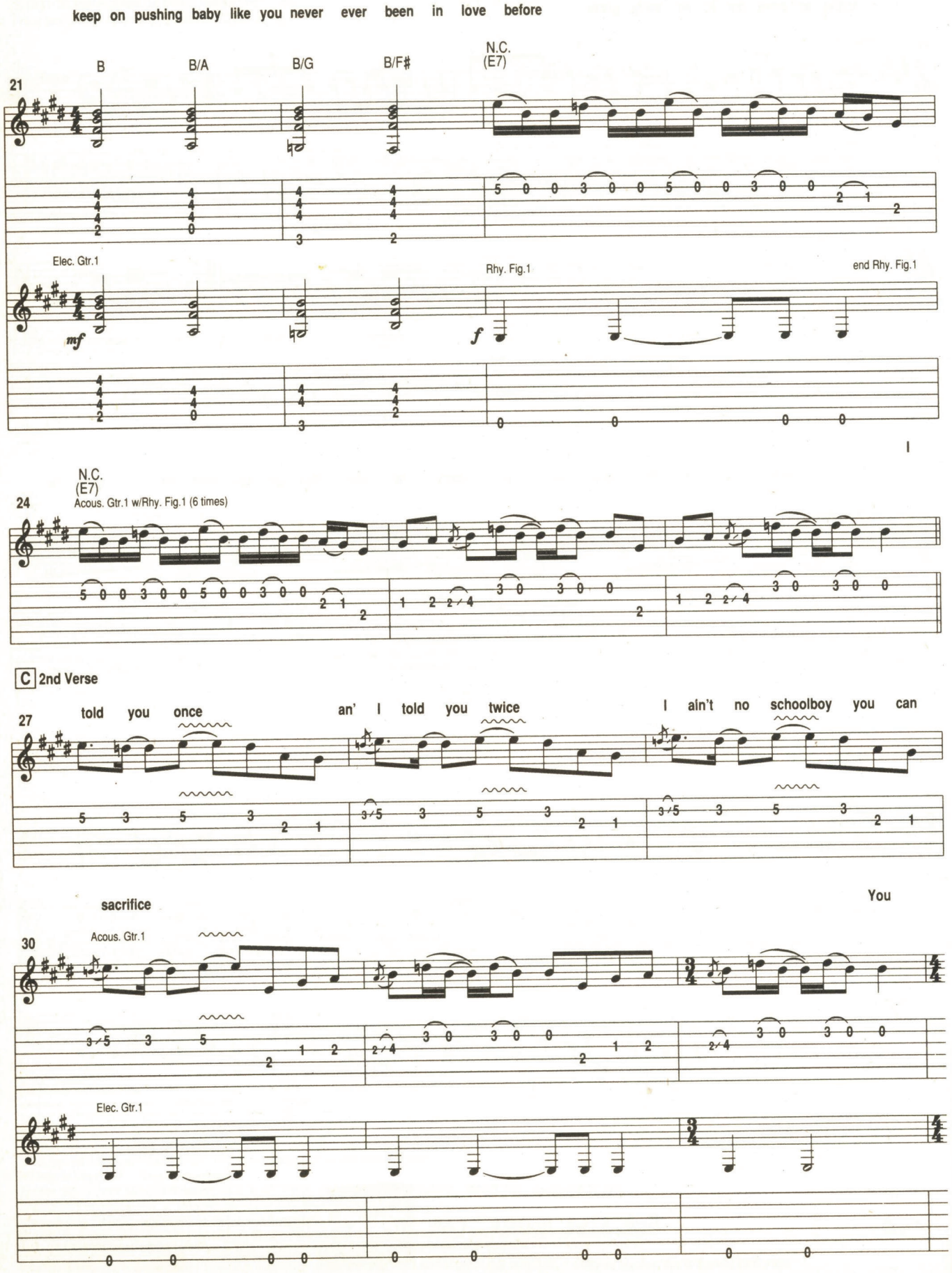
shake my tree 'Cos you

18 Acous. Gtr.1

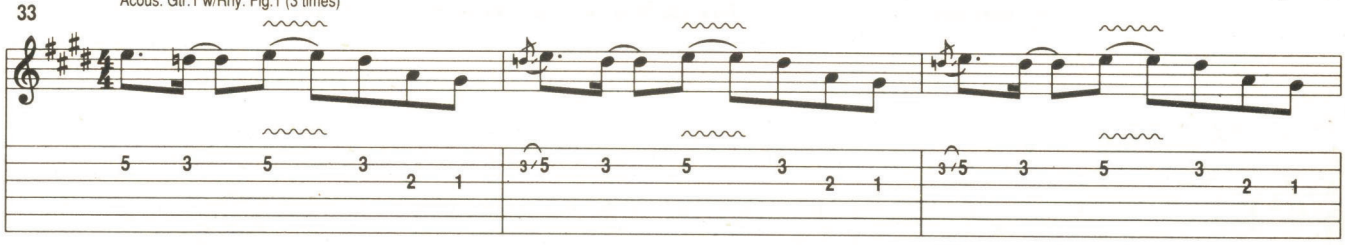
* doubled by dirty elec.

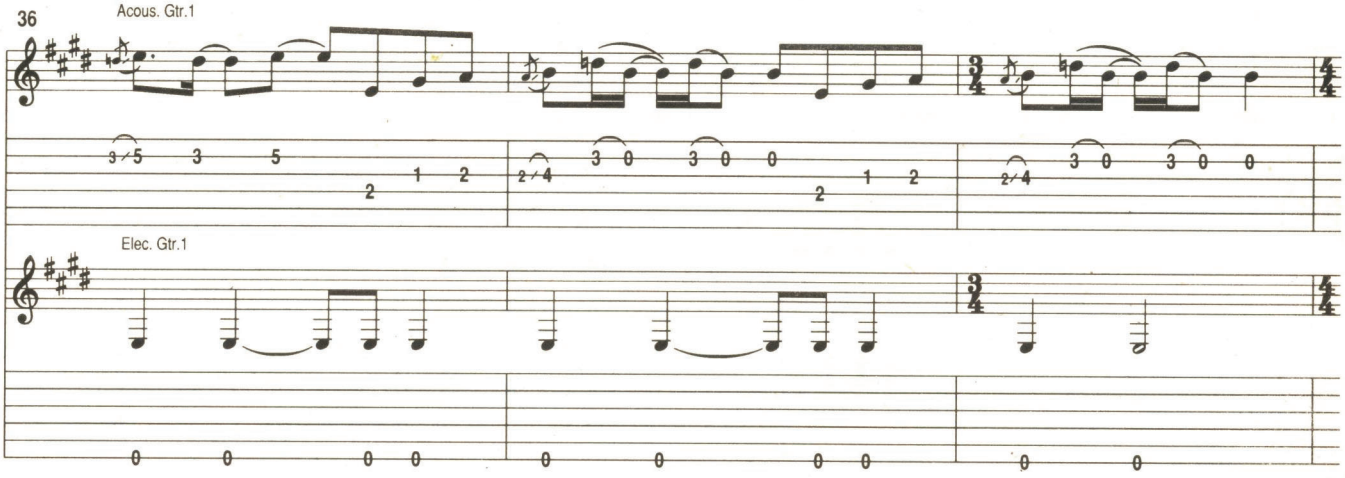
Elec. Gtr.1

Rock 'n' Roll Droodle #1,028

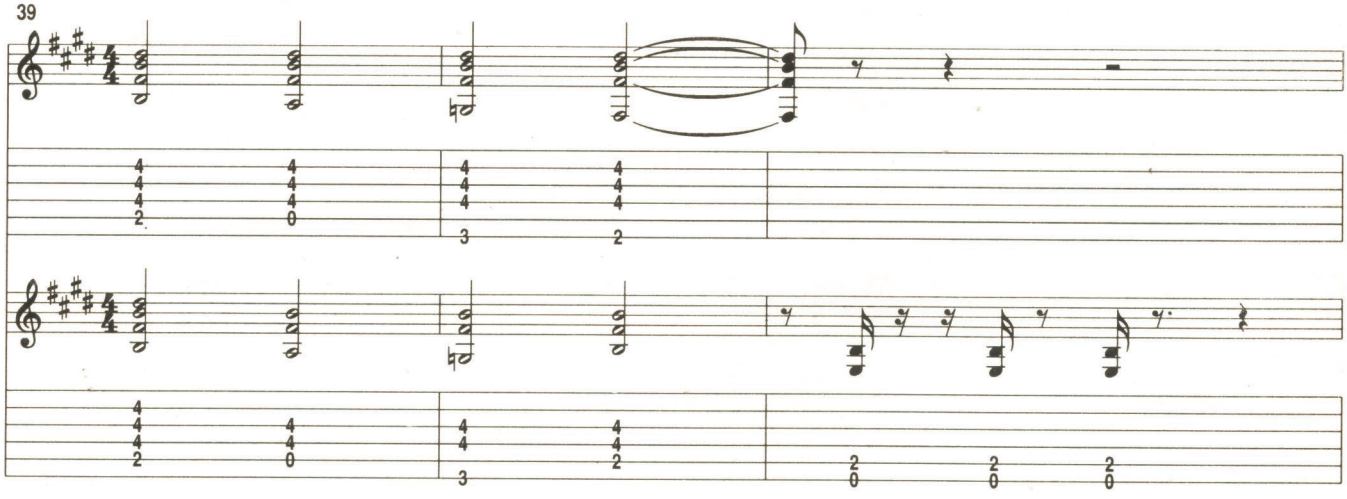
Answer: Madonna's stage set for her next tour

keep on pushing baby like you never ever been in love before
B
B/A
B/G
B/F#
N.C.
(E7)
21
Elec. Gtr.1
mf
Rhy. Fig.1
f
end Rhy. Fig.1
N.C.
(E7)
24
Acous. Gtr.1 w/Rhy. Fig.1 (6 times)
C 2nd Verse
27
told you once
an' I told you twice
I ain't no schoolboy you can
sacrifice
You
30
Acous. Gtr.1
Elec. Gtr.1

want my love an' you want it now You try to love me baby but you

33 Acous. Gtr.1 w/Rhy. Fig.1 (3 times)

don't know how So you

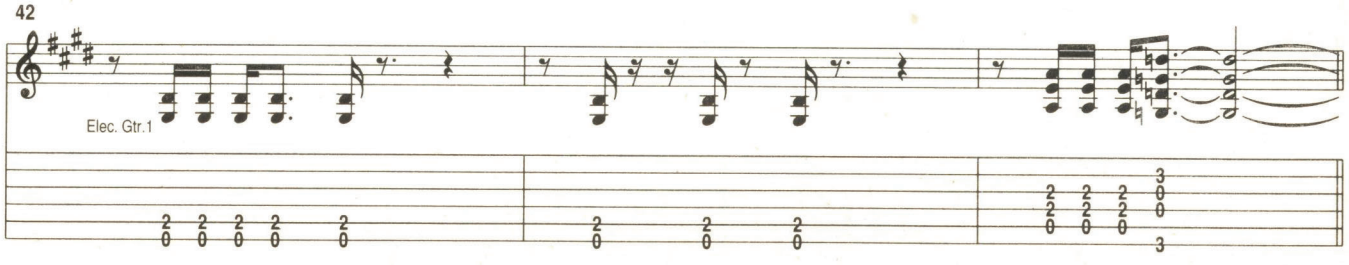
36 Acous. Gtr.1

keep on pushing baby like you never ever been in love before

B B/A B/G B/F# E5

39

I need love

A5 G(open)

Acous. Gtr.1

42

D 3rd Verse

an' I need time 'An a little bit of both if you wanna be a friend of mine Don't want no

G N.C. A5 N.C. A5 N.C.

45

woman drive me outta my head You're the kind of girl guaranteed to wreck my bed

49 N.C. A5 N.C. Acous. Gtr.1 A5 N.C.

Elec. Gtr.1

Love is what you need But you

N.C. (E7) A5 N.C.

53 Elec. Gtr.1

cut me down to the bone an' make me bleed I give you everything an' still you cry Ooh mamma the

57 N.C. A5 N.C. A5 N.C.

E 1st Bridge

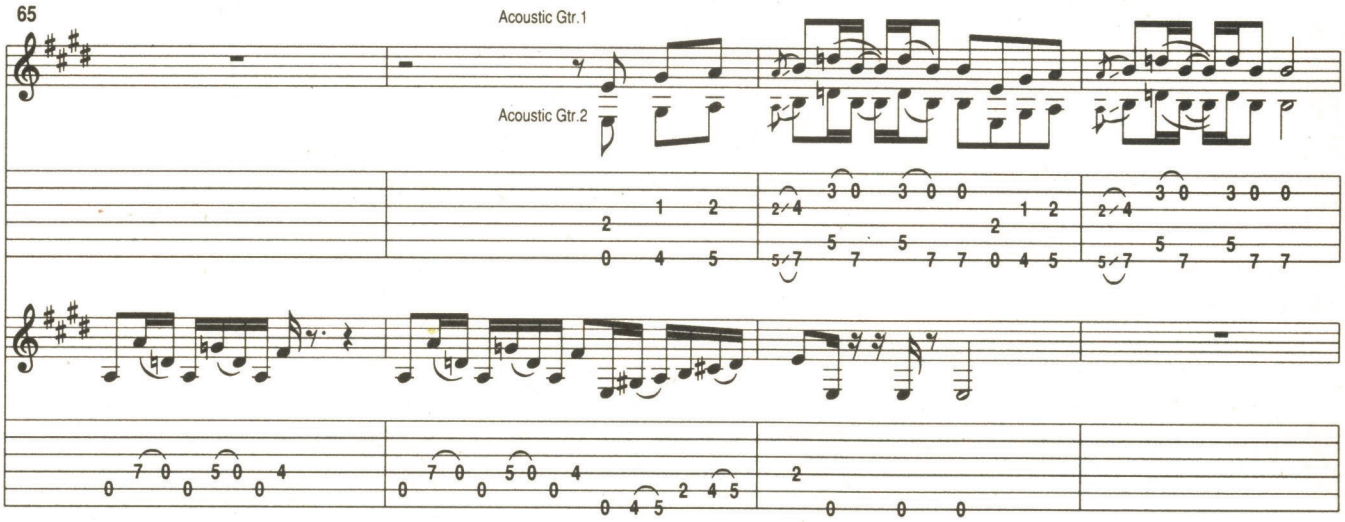
price of loving you is way too high You keep on talking baby I've heard it all before

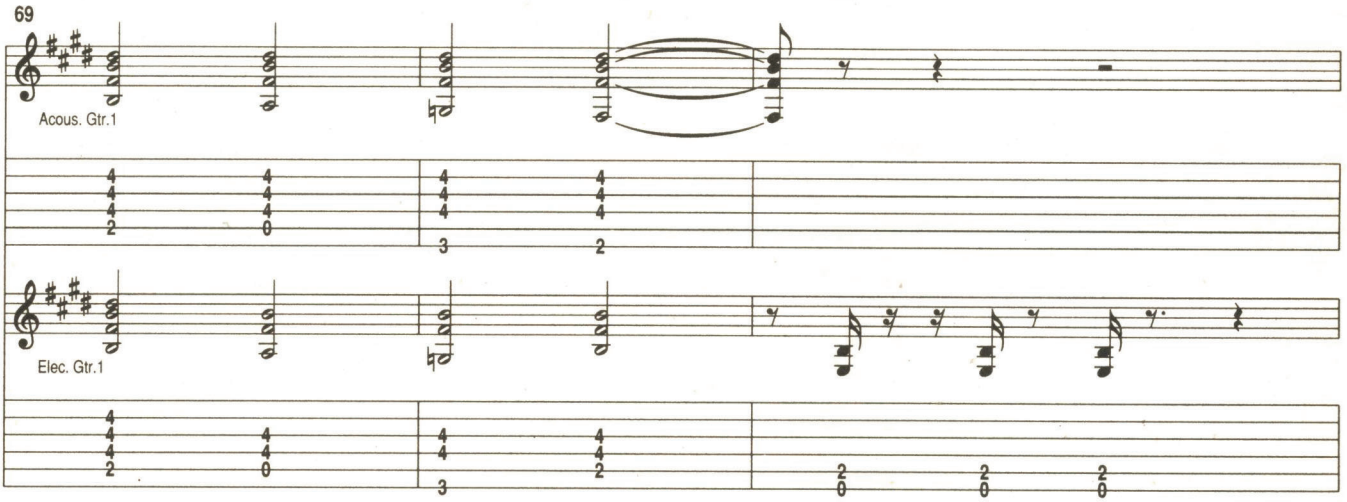
N.C. A5 N.C. F

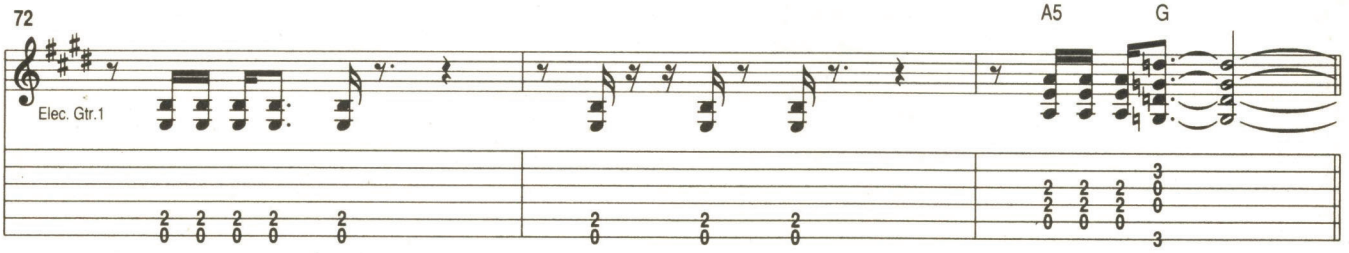
Acous. Gtr.1

61 let ring

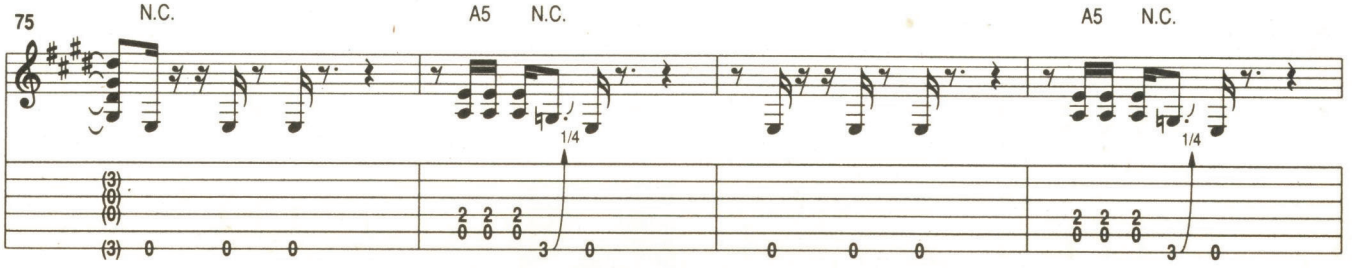
I don't want you hanging around as kicking at my door But

N.C.

keep on pushing baby like you never ever been in love before

B B/A B/G B/F# E5

I know

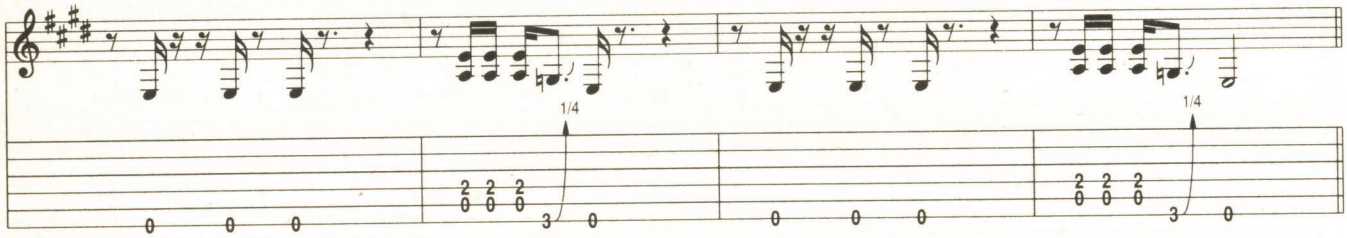
A5 G

F 4th Verse

love an' I know shame 'An I ain't gonna get caught up in your game It took a little

N.C. A5 N.C. A5 N.C.

SHAKE MY TREE JIMMY PAGE

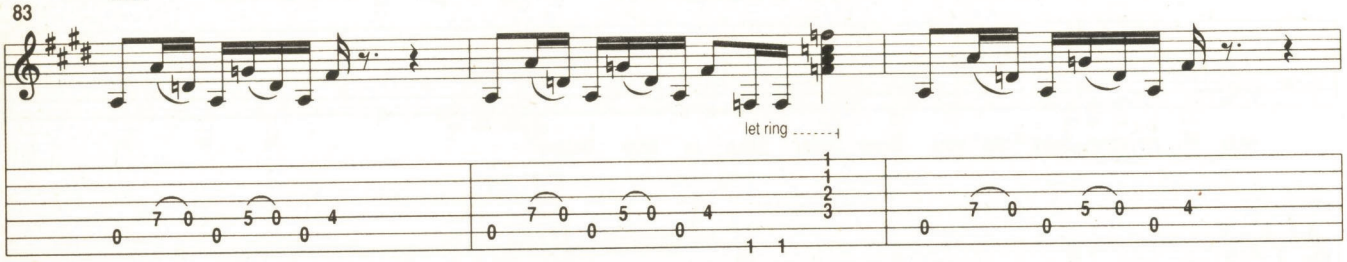
time to make you see I ain't lookin' for a woman like you to shake my tree So

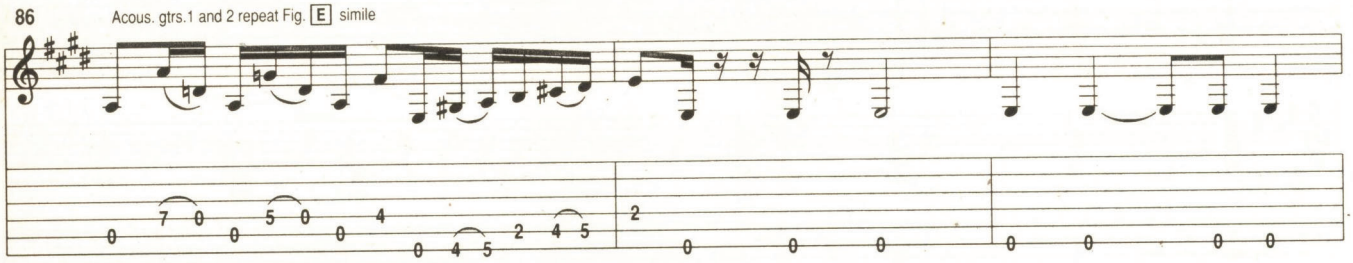
N.C. A5 N.C. A5 N.C.

79

G 2nd Bridge

keep on talking baby Keep on hangin' around Everything you do to me is

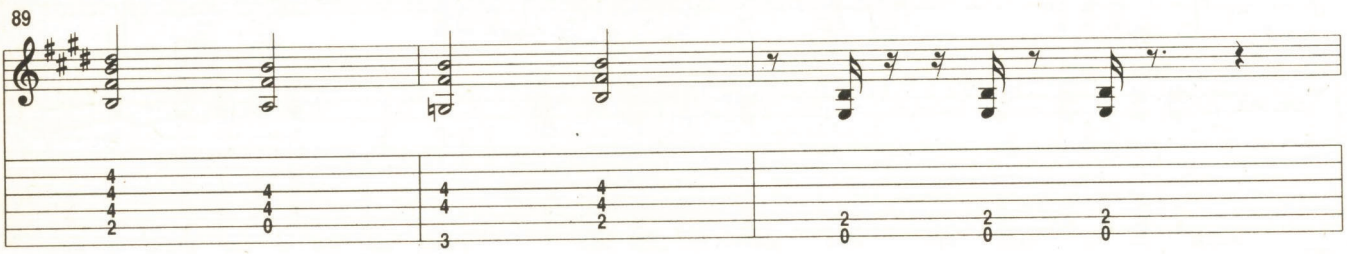
N.C. F N.C.

83

sure to drag me down You

86 Acous. gtrs.1 and 2 repeat Fig. E simile

keep on pushing baby like you never ever been in love before

B B/A B/G B/F# E5

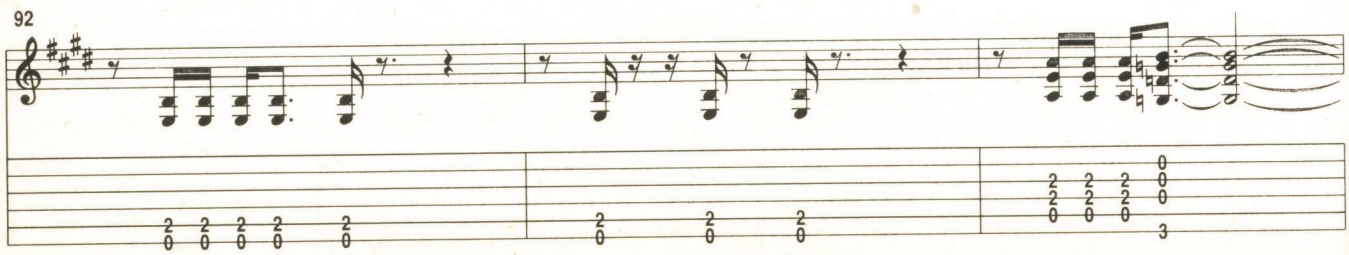
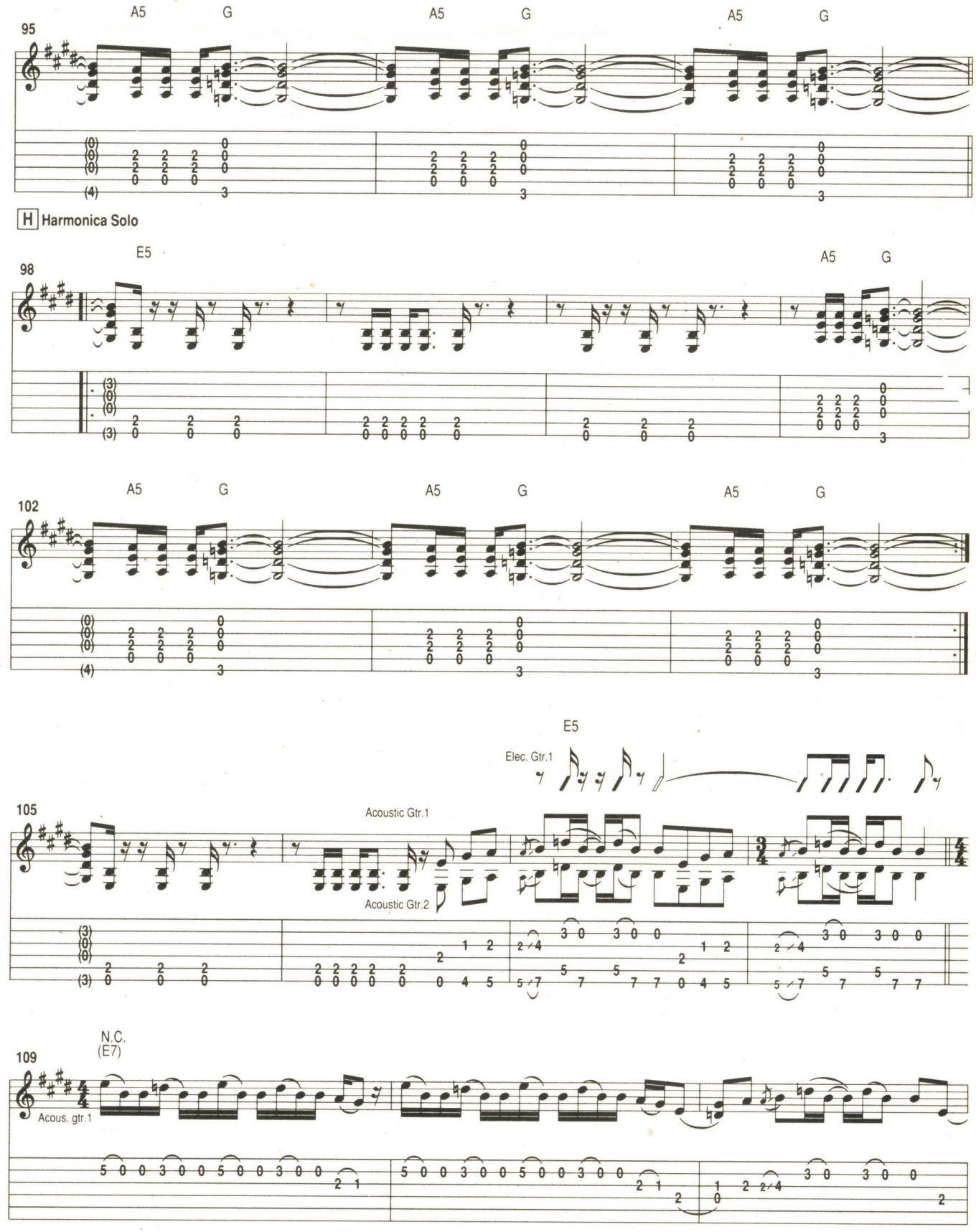
89



Shake my tree

A5 G

92



Rock n' Roll Droodle #875

Answer: Flavor Flav

112

Acous. Gtr.1

Elec. Gtr.1

* doubled by dirty elec.

I 5th Verse

Now I don't want to be your slave You're

115

Acous. Gtr.1
w/Rhy. Fig.1 (4 times)

Elec. Gtr.1 repeats Fig. B

trying to drive me to an early grave You

E5

Rhy. Fig.2

Elec. Gtr.2

end Rhy. Fig.2

119

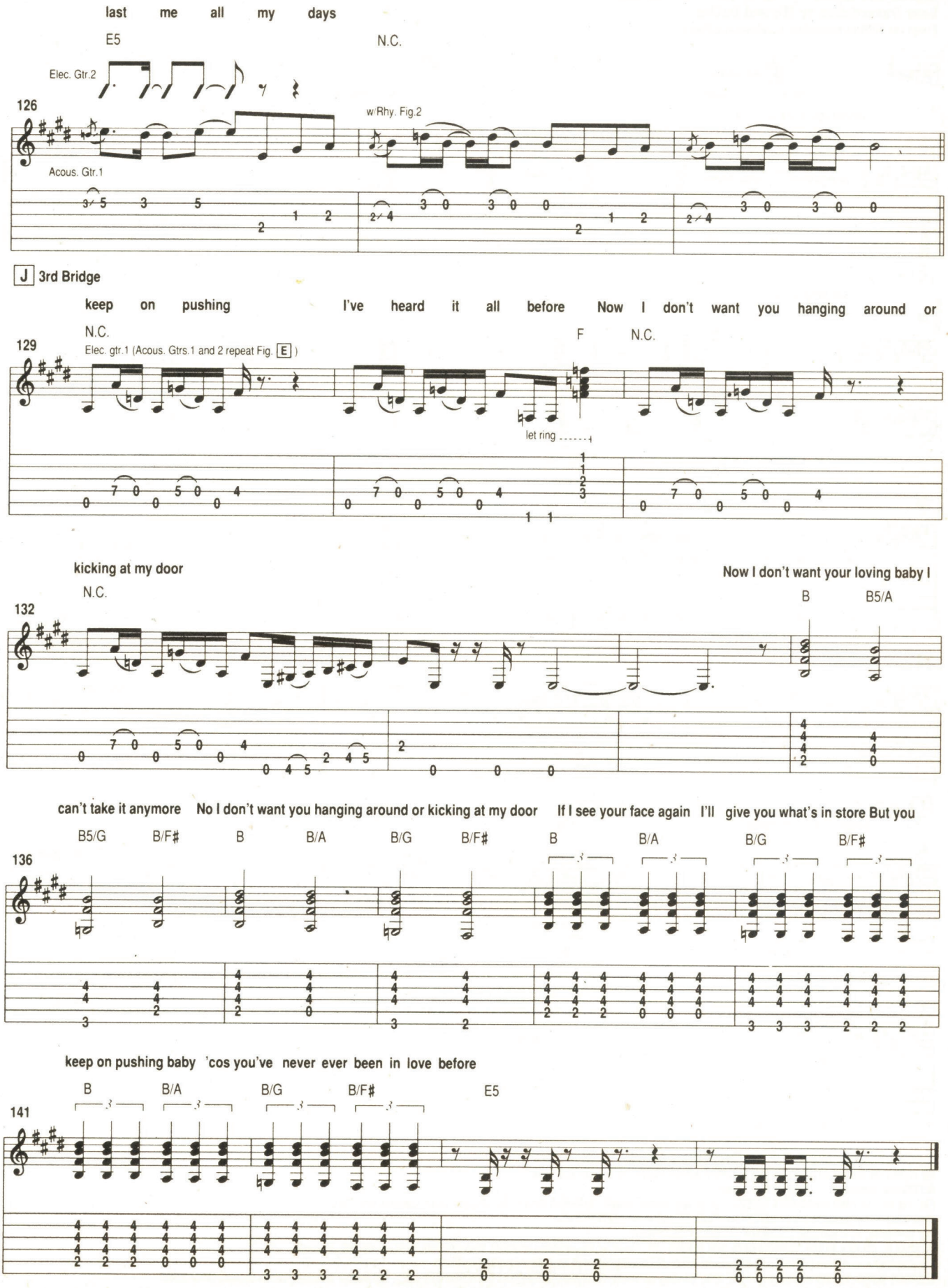
Acous Gtr.1

Elec. Gtr.1

keep on talking no matter what you say I've had enough of your kind of love to

N.C.

123

Acous. Gtr.1 w/Rhy. Fig.1 (6 times)

last me all my days
E5
N.C.
Elec. Gtr.2
126
w/Rhy. Fig.2
Acous. Gtr.1
J 3rd Bridge
keep on pushing
I've heard it all before
Now I don't want you hanging around or
N.C.
129
Elec. gtr.1 (Acous. Gtrs.1 and 2 repeat Fig. E)
F
N.C.
let ring
kicking at my door
N.C.
Now I don't want your loving baby I
132
B
B5/A
can't take it anymore
No I don't want you hanging around or kicking at my door
If I see your face again
I'll give you what's in store
But you
B5/G
B/F#
B
B/A
B/G
B/F#
B
B/A
B/G
B/F#
136
keep on pushing baby 'cos you've never ever been in love before
B
B/A
B/G
B/F#
E5
141